

# Mixing Utopia – Worker and Figurines

By Shomit Sirohi

Introduction

By Jacques Ranciere

And so Sirohi is now in  
aesthetic histories – he  
argues for a dogmatic  
materialism and its  
creative opposite, an  
artistic deconstruction  
to go with the first

dogmatism – that one  
discusses protest,  
conjunctures and even  
feminism and black  
rights first and then dis-  
identifies, or de-  
constitute it to in fact  
artistic processes only –  
with a figurine of art –  
that a man who is  
artistic then can see  
into the mixing of utopia  
as in fact music – that  
then one is with a  
Leforte in a small shop  
reading small price tags

against Marx – that  
labour reflects plainly  
and self-evidently on the  
shop surface – mixing  
utopia is like cinema  
and that is like for  
Leforte the real and  
actual process of life –  
this then in materialism  
of the first dogmatic  
worker is true as very  
true in fact – how the  
worker's are working in  
labour for in fact art to  
be a street in which one

is freely living with an episteme.

To repeat Foucault then in his episteme and metropole – that somehow the systematic coverage of the world also means not this fragment that Foucault prefers – but a totalizing fragment – a fragment who keeps mixing utopia into the process – like a fragment of paper by the man in a suit –

which mixes the utopia  
of papers and books and  
even finally its meaning  
as profound materialism  
in an image in the book.

# I. Art Exhibition in the 19<sup>th</sup> century Working Paris

The archives of Marx  
indicate first a  
protesting culture of  
workers, then a dreamy  
life of workers.

In a sense the protests become lyricism, and the art exhibition an escape from labour even protesting dogmatism.

II. Maupessant, and Magred and Leforte in this change, their youth in fact - 1856 - 1867

In their youth these workers who became

such fundamental  
process workers, were  
initially about art  
exhibitions, and even  
drinking a strong cold  
tea – and being happy in  
art exhibitions.

III. Maupessant,  
Magred and Leforte  
in the meaning of  
Deconstruction

And so one just follows  
art more and more if  
one is youthful –

exuberance and even  
utopianism is correct  
from the worker's  
process standpoint –  
how then to de-  
familiarise this, the  
arcane world of a type  
of image viewing of men  
and women in a  
shopping mall, or a  
cheap pub, even in  
Paris, to be in Faubourg  
St. Denis and being lost  
to music, and mixing  
utopia that way.

## IV. Archival Note on Figurines in the Art Exhibition

In the art exhibition  
workers say standard  
commodities – like  
mixing of tea machines  
and such coffee  
machines, even other  
figurines like a opposite  
process of large  
clothing shops and even  
large automobiles and a  
divergence from both a

– small suit process –  
heavily a lot of suits and  
musical harmonicas.